

JUL -1 1924 ✓

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BEING RESPECTABLE ✓

Photoplay in six reels ✓

Story by Grace Flandrau

Scenario by Dorothy Farnham ✓

Directed by Phil Rosen

Author of the Photoplay (under section 62)
Warner Brothers Pictures Inc. of U.S. ✓

JUL -1 1924

"BEING RESPECTABLE"

- Scene 15 Title to the effect -
MRS. WINSHIP IS NOT FEELING WELL AND WILL
BE UNABLE TO ATTEND THE DANCE.
- Scene 21 Father makes Charles take the flowers to Suzanne himself.
CUT TO
- SUZANNE'S BOUDOIR
Suzanne hears knock on door and exits to door, asks who
is there. When she finds it is Charles she reaches for
dressing gown, puts it on and opens door. Play scene in
cute way between Chas. and Suzanne, and FADE OUT.
- Scene 60 Establish father watching Charles and Suzanne and when
he sees kiss he exits to them. Then elaborate on scene
playing up to point where father announces the engagement.
- Scene 73 Have Mrs. Winship in bed instead of waiting up for Valeria.
- Scene 89 Wherever it uses the word play, change to short story.
- Scene 95 Elaborate on this scene. Cut in a few close ups while
they are riding along. Deborah points off as if towards
the cabin. Machine comes to a stop. They get out and exit
the way they looked.
- Scene 109 Lapse of time should be about 4 years so child is 3 years
old.
- Scene 113 After Suzanne hears title #59 and shows reaction, nurse
comes down stairs with child which she is about to take
for a walk. Child runs to Charles who shows love for the
child. Wife happy, goes to Charles, finish scene there
cutting out scene 116 and 117.
- Scene 118 Start sequence this way:
Open on location where they are preparing breakfast for
riders. CUT TO
Party approaching on horseback. CUT TO
Valeria riding alone on horseback. CUT TO
Party arriving for breakfast. They dismount, groom takes
care of horses. Charles about to dismount, he looks off.
CUT TO
Valeria riding along. CUT TO
Charles having seen Valeria decides to see her. He sneaks
away. Steve sees him, is worried.
THEN CONTINUE SCENES WITH VALERIA AND CHARLES CUTTING UP
WITH RIDING PARTY GETTING BREAKFAST. CHARLES AND VALERIA
START BACK TO LOCATION OF BREAKFAST. CUT TO.
Suzanne worried about Charles, asks Steve about him.
Steve lies. Suzanne insists on Steve going with her to
find him. As they are walking along they hear Charles
and Valeria approaching, Suzanne pulls Steve to one side,
then business of Suzanne hearing TITLE about the KISS.

Scene 158

New set for Valeria.

BEFORE SCENE 162 INSERT the following:

Discover Darius in living room possibly reading. Charles enters hallway in riding clothes as he left Valeria. He tries to sneak upstairs without father hearing him, he feels guilty. Father hears him and calls back. They have a few titles between them in which father gives Charles the devil about playing around with Valeria and neglecting Suzanne, pointing out to him he should uphold the Respectability of the Family. Charles then goes upstairs and before going into his wife's room he goes into the nursery to kiss the baby goodnight -- meanwhile you have cuts of Suzanne waiting for him and cuts of the father feeling bad about the situation. The continue the sequence as in - - until father down stairs hears arguments and starts up.

Scene 174

Boy comes to door and hands Deborah letter from Steve.

Scene 196

Retard Steve's entrance until Charles is ready to leave, Also cut out maid and dogs.

Scene 87

CUT OUT landlady in hallway. Give Steve decent room in fairly decent apartment house. Have phone in room.

NOTE:

In nursery don't use a side rail crib, but a small bed for a boy of three years of age.

"BEING RESPECTABLE."

As written for the Screen

By

Dorothy Farnum.

CAST OF CHARACTERS

CHARLES CARPENTER -----Represents the eternal conflict of Romance and Respectability. He is conventional in every detail -- both in personal appearance and attitude toward life. Underneath it all he has the most intense human emotions. It is almost as if there were two men within him, each fighting for supremacy.

-----MONTE BLUE.

DEBORAH CARPENTER -----The girl who is almost -- but not quite -- pretty. Wistful and starved at heart, she fights for her love and for happiness. Having all the money in the world to spend, she has no taste in dress; she is grotesque and at the same time pathetic in appearance. Her clothes should be over-elaborate, over-expensive, atrocious. She should wear them awkwardly. She is good-humored and gay, but there is a sadness beneath her gaiety. If the audience should laugh at her, they will certainly pity her.

-----LOUISE FAZENDA

SUZANNE CARPENTER -----Plaintively pretty, without the striking beauty of Valeria. She is fragile, the sort of girl a man instinctively protects, and yet she is very intense and plays her dramatic scenes with an almost ferocious abandon. She is really beautiful only in the first sequence. It would seem then as if she had that airy beauty which nature gives temporarily as an armour to women who have no special appeal. She is more magnetic than at any other time, and as it often happens after marriage, the fragile armour falls away. Suzanne become almost plain after she becomes Mrs. Carpenter. She is unmagnetic and her only charm is her wholesomeness. In order to render her especially appealing the night of the dance, I should suggest an old-fashioned costume; such dresses have a way of making a man feel sentimental.

-----IRENE RICH.

DARIUS CARPENTER-----Force should be the keynote of the
characterization - a force so great
that he should complete dominate the
family life without devising additional
sequences or business to explain it.
-----FRANK CURRIER

STEVE O'CONNELL-----Sensitive, idealistic, poetic quality.
He is not the Steve of the book nor the
Steve of our original conception,
for the elements of most of the force and
brilliancy have now gone to color the
part of Charles Carpenter.
-----KENNETH GIBSON.

VALERIA WINSHIP-----The incarnation of physical appeal.
She has the quality which suggests
nurseries rather than intrigue, yet
underneath it all she is simply desirous
of home, husband and love. That at least
is the first note in the characterization
Afterwards, when life has disappointed
her, she becomes bitter and self-seeking; that
is the usual nature of woman. There is quite
a different look in her face after the
marriage of Charles, for instance. She
dresses extravagantly, beautifully -- but
her lips are too scarlet, her gowns too
flaunting, her hair too wild.
-----MARIE PREVOST.

CORA WINSHIP-----Valeri's mother. The wreck of a once
great beauty.
-----LILA LESLIE

SAM BEASLY-----Not too attractive, but very prosperous
looking.
-----CHAS. FRENCH

LOUISA CARPENTER

DENBY AND PHILIP

DENBY -- her husband

A gossiping society woman and her in-
significant and brow-beaten husband.
Not important.

Louisa-----Eulalie Jensen
Philip Denby -----Sydney Bracey.

Description of
set.

BOUDOIR OF VALERIA WINSHIP-night.

The upstairs, front room of a conventional Middle Western house, not too prosperous, rather suggesting the necessity of keeping up appearances with little money. A few objects of sophisticated elegance, toilet articles and perfumes probably purchased abroad, which the conventional society girl would not have the wit to assemble about her. A magnificent Spanish shawl flung across the foot of the bed. An enormous florist box, magnificently done up with ribbons, etc., is on the table beside a smaller florist box.

Scene 1.

IRIS UP on an unpretentious florist box containing a small bouquet of violets. Emphasize the slogan "Say it with Flowers". Then show Valeria's white nervous hand untying the box and taking out the flowers. IRIS UP to show Valeria inspecting the bouquet. In this scene Valeria is dressed in a simple negligee which give no hint of her real and flaunting personality. The reason for striking a demure note in this scene is to emphasize the fact that Valeria's fastness is all assumed -- pathetically enough in order to attract a husband and happiness. She finds a scribbled message with the little bouquet. The sight of it give her a thrill of pleasure and a new sentimental interest in the flowers. She reads the message -----

INSERT:

CARD - with scribbled message -

The Irishman swore he'd live
to look into her eyes again,
even after ---

Scene 2.

SLOW FADE OUT AND INTO

INT. HOSPITAL - night.

An improvised hospital within the walls of a convent in France. Three cots. Two nuns in charge, directing three or four pupils, evidently called in as nurses in the emergency. A statue of the Virgin near the cot occupied by Steve O'Connell. Valeria and a nun stand near him, Valeria holding a basin of water, the nun dressing the wound. The wall back of them jagged by a shell. If possible electrical effects of rockets in the night sky above.

Scene 3.

CLOSE UP STEVE to include nun.

Slowly opening his eyes. Looking past the nun toward Valeria.

- Scene 4. BEAUTIFUL VERITOL CLOSE UP OF VALERIA
 overbending nun
 Holding the water, the status of the Madonna in back of her, her hair demurely brought back from her face, innocent of the kinks and bod of later years, her eyes serene, sympathetic, reassuring.
- Scene 5. MED. CLOSE SHOT. STEVE VALERIA AND NUN
 Arrange the action so that the nun flinches her hospital offices and exits, leaving Steve and Valeria alone together. Valeria, with a very quick, cautious look at the nun, bends down nearer Steve. Steve, debonair even when in pain, whispers:
- Title 1 "A man in a convent --
 like this."
- Valeria reassures him, gives him her hand.
- Scene 6. FULL SHOT
 A shell falls into the midst of the hospital scene.
- Scene 7. MED. CLOSE SHOT. STEVE AND VALERIA
 After the bursting of the shell Valeria puts her arm across Steve as if to protect him instinctively. The shock is so great that he writes in agony. Valeria calms him, first rubbing his head, then running her hand down his arm until she finds his hand.
- Scene 8. CLOSE UP OF HANDS.
 The desperate grip of Steve's hand on Valeria's as though he were holding onto life through her.
- Scene 9. MED. CLOSE SHOT. BOTH
 No more words, just that Valeria winces a little from the pain. Steve's eyes are closed. She looks down on him.
- FADE OUT AND INTO
- Scene 10. INT. BOUDOIR, VALERIA, CLOSEUP.
 Valeria remembering.
- CUT IN WITH
- Title 2. But those days were over ---
 when self was forgotten and
 service ruled supreme. Now
 Valeria Winship lived frivolously
 on debts -- clinging desperately
 to the fringe of society.

Scene 11.

MED. LONG SHOT. VALERIA AND MRS. WINSHIP.

Enter Mrs. Winship in negligee, wearing plaster wrinkle eradicators. Valeria shows her mother the boquet, and speaks briefly of the man in the convent garden. Her mother listens indifferently. Then Valeria toying with the card, smiles pensively, sighs sentimentally and remarks: "I wonder what he will be like." At this point her mother thinks it time to interrupt her dream. She takes the boquet from her hands, judges the donor by its size, puts it down indifferently. She catches sight of the elaborate box of flowers and asks who it's from. Valeria replies that she imagines it is from Charles Carpenter. Mrs. Winship brightens, tells her to open it. As Valeria starts to open the box -

CUT TO

Scene 12.

CLOSE SHOT, VALERIA AND MRS. WINSHIP.

Opening the box, which contains a magnificent and almost vulgarly elaborate corsage of orchids. She looks at the card.

INSERT:

CLOSE UP CARD, which reads:

Mr. Charles Carpenter

A written message:

"Sorry I have to play host tonight,
but I'll send the car for you.
"C".

Valeria likes Charles, she even loves him. He is fresher in her mind than the young Irishman. Whereas Steve's boquet and flattered her vanity, This one appeals to her emotions. She looks at the boquet admiringly, but fearing to mar its magnificence (which is the essence of the romance between Charles and Valeria). Valeria shows her mother the magnificent boquet. They discuss Charles and his millions. Valeria takes the other boquet from the table, weighs the two in her hands, as if deciding which to wear. Finally she asks her mother, "I wonder which I ought to wear?" Mrs. Winship assures her emphatically:

Title 3 "You can't afford to wear
a poor man's bouquet."

I guess you're right, mother," she replies. This much to be agreeable. But, since boquets mean little to Charles, and evidently much to Steve, she holds the violets tentatively against her waist, and extends the orchids in her hand, as if she would wear one and carry the other. Mrs. Winship exits toward dressing table.

Scene 13

DRESSING TABLE. Mrs. Winship enters the shot and pulls out the dressing table and motions to Valeria to come toward her. She arranges the cosmetics on the table; then Valeria enters the shot. Throughout this scene between mother and daughter we will show Mrs. Winship making for Valeria an entirely new face, that is, she smears on liquid white, eye shadow, powder and lip rouge. This is a novel effect and it has its pathetic side as well. Both are desperately searching for Valeri's happiness -- and they are taking the wrong way to go about it. Mrs. Winship pauses when she has Valeria's face half covered with liquid white and speaks.

Title 4 "Baby, I want to get you settled. Life is so hard for a woman alone."

Scene 14.

CLOSE UP Valeria smearing on powder, the picture of a roughish, frivolous little lady. She looks up to the mother and nods cynically: "You bet your sweet life it's hard."

Scene 15

CLOSE UP MRS. WINSHIP.

Pathetic, the total wreck of a once great beauty looking toward her daughter:

Title 5. "I have gone from one husband to another and that is not considered respectable in this town. I wonder if I've spoiled your chances."

Scene 16

MED. CLOSE SHOT. BOTH.

Valeria is now finished powdering her face, jumps up and kisses her mother reassuring her. Possibly she leaves a blotch of cosmetics on her mother and the damage has to be repaired. She tells Mrs. Winship not to worry. Mrs. Winship smiles warmly attempting to be hopeful. Then Valeria takes a comb and begins the startling process of frizzing her hair. While she does this her mother takes an atomizer and squirts perfume on it. They are doing everything to enhance Valerie's physical appeal. As Valeria takes up the mirror to inspect herself.

CUT TO

Scene 17

CLOST UP VALERIA.

Beautiful, fascinating and intriguing, She twists herself into such a position that her bare back, revealed by a negligee allowed to slip down, in toward the camera. Satisfied with her hair she takes up a lip stick holding the stick poised in mid air and shrewdly and wisely speaks:

Title 6. "I'll look after my own chances."

and so saying, she begins "plastering" on the lip rouge. She should do this almost innocently in the spirit of gay mischief, as if intoxicated by her own beauty. The audience must not lose sympathy with her or suspect the inferior quality of her love for Charles at this stage.

NOTE: It might be amusing to have the mother's hand reach into this scene and plaster a great beauty spot at a very low point of her back.

Title 7. "The man she was trying to marry Charles Carpenter."

FADE OUT AND INTO

Scene 18

MAIN ROOM CARPENTER RESIDENCE - nightDescription of set.

Main room
and hall

A magnificent apartment; so large that in certain scenes, the characters seem to have a pathetic littleness; a fireplace with a rail around it, later conducive to domestic meditations. Adjuncts to the set are a large hall with a beautiful staircase presumably leading to rooms above. Also in this hall is a French window possibly a wrought iron door which leads to the terrace outside. The phone is in the hall.

Scene 19

MED. SHOT. CHARLES CARPENTER.

Sitting by the fire or standing looking down into the flames. He is dressed for the dance which will follow, there is no need to label him in the title as a man of wealth; the surroundings will tell all that, is smoking, possibly using a long, extreme and expensive looking cigarette holder. He has the air of a man with much on his mind. As a matter of fact he is thinking about Valeria and Suzanne.

CUT IN WITH

Scene 20.

CLOSE UP CHARLES

A characterization shot to get over the unrest and dissatisfaction of his character at this stage.

Scene 21

MED. SHOT. CHARLES AND DARIUS

Darius Carpenter likewise dressed for the reception approaches Charles. He is holding in back of him a tiny little old fashioned boquet gracefully edged with lace paper -- something characteristic of Suzanne. He is determined to force Suzanne upon Charles. We need not go into explanations. His manner and dominating forcefulness will tell everything. As for Charles he does not cringe before him. One gets rather the effect that he has an enormous respect for any of his father's opinions. Darius speaks significantly:

Title 8. "You forgot to send flowers to
Suzanne."

Charles looks at his father sharply on guard against interference. Then he apologizes: "Why, to be sure I did. How stupid of me."

Darius explaining that he has covered Charles remissness, shows him the little bouquet which he has been holding behind him. Charles looks at it in astonishment, his breeding and self control covering his surprise, for every act and every look Darius is forcing him. Darius signals to a servant out of shot.

Scene 22.

MEDIUM SHOT.

A servant perhaps arranging a buffet table or flowers, catches Darius Carpenter's signal and exits toward Darius.

CUT TO

Scene 23.

MED. SHOT. FIRE PLACE

Servant approaches Darius. Darius gives him the boquet and speaks:

Title 9. "For Miss Suzanne -- with Mr.
Charles' compliments."

Father and son exchange glances.

QUICK FADE TO

Scene 24.

BOUDOIR IN CARPENTER HOUSE

FADE IN

Description
of set.

Richly furnished room. Essential to have a charming old world dressing table which makes perfect back ground for Suzanne's romantic quaintness.

FADE INTO

Scene 25

MED. SHOT. - night

Susanne takes the bouquet from the tray which is handed to her by the servant. We may show in the shot simply the servant's hand; that disappears immediately. Susanne looks up in the direction of the servant; her face registers that she has caught the message -- "With Mr. Charles' compliments." Her joy at receiving the flowers, the caressing touch she gives them -- more gentle than Valerias and more tender -- show her feeling for Charles.

QUICK FADE INTO

Scene 26

MAIN DINING ROOM. MED. SHOT. CHARLES AND DARIUS

We beg of father and son in midst of discussion about Susanne.

A scene opens - Charles is very moody. Darius very insistent. Then Darius appeals:

Title 10 "Susanne is leaving us tomorrow."

Back to the scene.

Charles looks up sharply studying his father puzzled. "You know my wishes in the matter," says Darius, meditatively. Charles knocks his ashes into the fire, "Yes, father, he nods, I suppose it would be a good thing."

QUICK FADE.

Title 11. "A Young reporter has been sent
to cover" the Carpenter Reception --

FADE INTO

Scene 27

HALL OF CARPENTER HOUSE. NIGHT. STEVE, DARIUS, LOUISA, PHILIP DENBY, CHARLES AND SUZANNE IN B.G. NEAR PUNCH BOWL OR BUFFET TABLE. NEAR STAIRS Steve is talking to Louisa and Darius in the F.G. He is not in evening dress; in fact his business suit makes his appearance among smart people more striking, also it adds to the effect of his loneliness during the evening. The opening shot gives us a sense of movement and gaiety. It is suggested that the dancing be kept in the background, and the extras veiled in merciful dimness. We may shoot the dancing as background for principals when scenes are played standing in the door of the main room.

CUT TO

Scene 28

MEDIUM CLOSE SHOT LOUISA AND STEVE, with PHILIP DENBY IN B.G. GOES UP WITH STAGE DIRECTIONS. Steve is taking notes on the reception as Louisa chatters volubly, perhaps stopping to greet a guest, to whom she does not take trouble to introduce the young reporter. Louisa indicates Philip and by way of introducing herself and him to the audience, as well as to Steve, she speaks:

Title 12. "My husband, Mr. Philip Denby, and I are helping father receive in honor of our dear friend Miss Schuyler Layden."

She pauses in her breathless tirade to greet someone. Steve nods to Philip and turns away, still writing on his pad, to look toward Susanne.

CUT TO

Scene 29

MED. CLOSE SHOT, SUSANNE, CHARLES, EMPHASIZING SUSANNE.

Susanne is seen by Steve talking demurely to Charles, whose back is towards the camera.

CUT TO

Scene 30

MED. CLOSE SHOT, SUSANNE AND STEVE.

Louisa simpering apologetically, but nevertheless determined to achieve her effect, tells Steve:

Title 13 "You might mention that my gown is a Poiret -- and that I'm wearing my large pearls."

Steve takes the note respectfully enough but obviously hides a little snicker.

Scene 31

SCENE CLOSE SHOT DEBORAH

The ugly duckling of the party, in an awkward and unbecoming but very elaborate toilet. She has heard her sister's vulgar remark about the pearls and she smiles and shakes her head half amused and half ashamed. She starts toward Steve and Louisa.

Scene 32

MED LONG SHOT.

Deborah approaches Steve and Louisa. Louisa is still ranting, perhaps pointing to the floral decorations. Steve is still taking notes. As Louisa catches sight of Deborah she introduces her to Steve, as follows:

Title 14. "My sister, Miss Deborah
Carpenter -- gowned by Helene."

Steve glances up toward Deborah carelessly, then makes a note. Deborah, ashamed of herself and her family watches him steadily. Louisa turns away toward a guest in the B.G. and Deborah takes a step nearer Steve.

Scene 33
to 38

MED CLOSE SHOT DEBORAH AND STEVE.

Steve is taking notice obvious of the fact that Deborah is watching him. She studies him a little wistfully. Finally he looks up and startled, meets her gaze. Hold it a minute. Then Deborah speaks:

Title 15 "We are funny - - aren't we?"

Steve is startled for a moment and then he catches the spirit of the thing and smiles. She passes him. "Come now, admit we are funny." He nods. "Well, since you ask me, I think you are." he replies. Thus their friendship begins. Then they laugh together.

Scene 39

HALL WITH MAIN ROOM AND DANCERS IN B.G. CHARLES
AND SUSANNE.

They enter the hall coming as if from the dance.
Back of them a swirl of people. Susanne is tremendously happy, telling Charles how much she has enjoyed the dance, etc. Then he catches sight of Valeria, coming down the stairs out of camera. He watches her, nodding absently to Susanne, remark.

CUT TO

Scene 40

STAIRCASE, VALERIA. BEAUTIFUL SHOT OF VALERIA,
EXOTIC AND GYPSY-LIKE IN HER EMBROIDERED SHAWL.

A contrast to Susanne, as she comes down the stairs. She is wearing Charles flowers and carrying Steve's.

CUT TO

Scene 41

CLOSE SHOT CHARLES TALKING WITH SUZANNE, BUT
DASHES UP HIS EYES ON VALERIA.

Here we get a true state of his mind. Philip Denby enters the shot and claims Susanne for a dance. Susanne leaves reluctantly, flashing at Charles a glance, which says - "I hate to." Charles tries to look regretful.

Title 18 "I'll have the dance after this one."

Susanne nods and exits with Philip Denby. Then relief overspreads his features as he starts in the direction of Valeria.

Scene 42 MED SHOT PART OF STAIRS.

Valeria reaches the last step. Charles enters shot and greets her. His complete subjugation to her physical thrawl can be carried out by the artist. It is the look on Charles' face, as he compliments Valeria on her appearance, which tells everything as they are talking.

Scene 43 AT BUFFET TABLE DEBORAH AND STEVE MED SHOT.

Comradly scene, as Deborah is feeding Steve and sitting with him. Steve apparently enjoys his refreshments. Then Steve catches sight of Valeria out of camera. He follows her with his eyes and nods absently to Deborah's remarks, just as Charles did with Suzanne.

Scene 44 MED SHOT. CHARLES AND VALERIA.

Charles takes Valeria's arm and suggests that they go out on the terrace. She nods and they exit toward the door.

Scene 45 AT DOOR. MED CLOSE SHOT.

Charles holds wrought iron grill open for Valeria. She gives him a little coquettish look before passing through the door. He watches her, completely carried away with her; intensity on his face.

Scene 46 BUFFET LOCATION STEVE AND DEBORAH

Steve has just seen Valeria, the lady of his dreams pass through the door with Charles. His face is saddened. Deborah, unconscious chatters on. Steve has suddenly lost his appetite.

Scene 47 TERRACE. MOONLIGHT

With lights from the house filtering through the grill,
making arabesques on the floor.

Scene 47 Cont. MED CLOSE SHOT SHOOTING OVER RAIL OF TERRACE
TOWARD HOUSE.

Valeria like Charles in the thrall of love and desire, had their heads tilted to the moon. Charles bends near and senses the perfume of her hair. He is swayed by it. A wise little look crosses Valeria's face. She is conscious of the effect of the perfume and moves her head nearer Charles. All the time she keeps her eyes fixed toward the skies, chattering about the moon, pretending to be unconscious of the influence she has on Charles. She lets her shawl slip down and reveals a bare white shoulder. Charles bends as if he were going to kiss it; then with swift coquetry, Valeria draws the shawl over the shoulder. She turns and faces Charles innocently. He notices the violets she wears, indicates them and asks: "What are those flowers?" Valeria pouts a moment, teasing him by withholding her answer, then, unpinning the violets, she replies:

Title 19 "Flowers mean more to the
boy who sent me them."

Charles is silent. She puts her lips up to his. Seeming to plead with him to contradict him. Finally he tells her:

Title 20 "My flowers meant a great deal."

With a sudden jealousy he snatches the flowers and throws them away. Thus the atmosphere becomes more electric between them. Then suddenly he kisses her, a long passionate kiss -- expressive in itself of the quality of their attraction.

FADE INTO

Title 21 "A word too many -- or a
kiss too long and life is
never the same again!"

Scene 48

TERRACE. LONGER SHOT

Charles and Valeria. A little footage of kiss; then they draw back and face each other. Charles considers the kiss a declaration. He speaks to her tenderly. "Dear Valeria, I never thought it would be like this." Valeria knowing that she has caught him, registers great relief. She leans back voluptuously on his shoulder and sighs. Then she sways against him as if dancing to the rymthm of the jazz, or perhaps humming a little tune. Charles is a little disappointed that she should take his declaration so lightly, but he smiles at her tenderly just the same. He takes her hand and reverently kisses the third finger, telling her his ring will be there. Valeria presses her bushy hair tight over her face and folds her hands primly, pantomiming "When I am married, I will be like that." Charles laughs at her.

Scene 49

HALL. DARIUS AND SUZANNE.

They are talking together, evidently waiting for Charles to claim his dance. Darius has a sentiment for the old fashioned little girl. When he speaks to her, his features soften. He speaks:

Title 22. "I wish we were going to
have you with us always."

Suzanne's eyes are misty with her love for Charles. Before she has thought she replies: "Yes, so should I." Darius has caught the expression, so he presses her still further.

Title 23. "You can tell an old man - -
Do you like Charles?"

Suzanne is startled. "You must not ask me, really," she protests. But Darius insists. Finally her shyness betraying her love, Suzanne nods, "Yes - - I do like him." Her face is sad as she speaks, for she does not imagine he likes her. Darius delighted, tells her:

Title 24 "He cares for you but
he is timid."

Scene 50

CLOSE UP SUZANNE

With wonder on her face. She looks toward Darius and exclaims: "Really, are you sure?"

Scene 51

CLOSE UP DARIUS

Looking tenderly toward Suzanne he nods and adds:

Title 25 "You should encourage
him a little."

Scene 52

MED CLOSE SHOT.

Suzanne listens eagerly to Darius' advice. Then looking around for Charles, and not seeing him, Darius takes Suzanne's arm and leads her towards the terrace.

Scene 53

TERRACE. MED LONG SHOT. CHARLES, VALERIA, DARIUS AND SUZANNE

Charles and Valeria are standing very close together. Darius and Suzanne enter suddenly from the house.

Scene 54

MED CLOSE SHOT DARIUS AND SUZANNE.

Both unpleasantly surprised to find Charles and Valeria. They look toward them puzzled.

Scene 55

MED CLOSE SHOT CHARLES AND VALERIA

Charles nods towards Suzanne indicating that he is coming, then gives Valeria's hand a surreptitious little squeeze, whispering:

Title 26 "I will be back."

Valeria nods, satisfied. Charles exits from shot. Valeria stands a moment alone smiling triumphantly.

Scene 56

MED SHOT. CHARLES, SUZANNE AND DARIUS

Charles gives his arm to Suzanne and exits into house. Darius glances angrily toward Valeria and exits.

Scene 57

TERRACE, MED LONG SHOT.

Valeria does a brief, triumphant tango dance.

Scene 58

BUFFET LOCATION. MED SHOT DEBORAH, STEVE AND DARIUS

Deborah's and Steve's conversation is rudely interrupted by Darius. Deborah presents Steve to her father and he receives the introduction curtly. A little sneering smile on Steve's face. Then Darius speaks to his daughter:

Title 27 "Aren't you neglecting
your guests?"

Steve smiles sarcastically. Deborah winces and faces her father defiantly. He walks indefinitely toward the background while Deborah watches him helplessly.

Scene 59

TERRACE OR STAIRS. MED CLOSE SHOT. SUZANNE AND CHARLES

Charles is looking at Suzanne rather affectionately; a tender affection, almost brotherly. She is commenting on the flowers saying:

Title 28 "I have never had flowers
make me so happy."

Charles thanks her for the compliment and looks rather shamefaced. Then Suzanne lifts the flowers to her lips. Charles catches the gesture and is embarrassed. Then Suzanne asks him:

Title 29 "Will you miss me?"

Charles replies, "Certainly I'll miss you. Don't be a goose." Suzanne, for encouragement, lays her hand on his shoulder. She puts her lips near his and while he is looking at her, puzzled, she suddenly kisses him. At first Charles is surprised, then, because he is a man of the world, he laughs and thanks her. This gives Suzanne the chance to exclaim rapturously:

Title 30 "Then you do love me ---
 Just as your father said."

The mention of his father, the suddenness of her assumption, startles Charles. He can say nothing. It is impossible to tell this girl he does not love her. Suzanne calls to Darius out of shot.

Scene 60 MED LONG SHOT. DARIUS, CHARLES and SUZANNE
Suzanne tells Darius, "He tells me he loves me after all." Darius congratulates his son. Charles is at a loss what to say. Before there is a chance to speak Darius takes Suzanne's arm and marches toward the ballroom. Charles hesitates a moment, then follows panicky.

Scene 61 BALLROOM. MED LONG SHOT. NEAR MUSIC
Enter Darius with Suzanne on his arm. Charles following abjectly. Darius signals for the music to stop. The guests turn expectantly.

Scene 62 CLOSE SHOT. DARIUS AND SUZANNE.
Catching Suzanne's tremulous expression, Darius holds his hand up, and speaks:

Title 31 "I am honored to announce
 the engagement of my son
 to Miss Suzanne Schuyler-
 Leyden."

Scene 63 LONG SHOT.
People crowd around congratulating them.

Scene 64 TERRACE. VALERIA
Valeria, waiting, turns restlessly, as if she had heard sounds of the activity within. But she pays no particular attention, perhaps fidgets with her shawl.

Scene 65 BALLROOM. MED SHOT. CHARLES. SUZANNE. LOUISA
 PHILIP AND OTHERS.
People congratulating Suzanne and Charles. Charles accepts the congratulations none too happily.

Scene 66 TERRACE. VALERIA AND STEVE.
Valeria is waiting. Steve steps out on the terrace carrying his hat as if he were leaving. He and Valeria meet after years. At first Valeria is displeased that he is not Charles, but she gives him her hand.

Scene 67

MED CLOSE UP VALERIA AND STEVE.

These two stand holding hands. Valeria thanks him for the flowers. He speaks:

Title 33 "The last time I held this
 hand - - it saved my life."

Valeria, embarrassed, loyal to Charles, draws her hand away, and speaks:

Title 33 "Thank you so much for
 remembering - - and
 for the flowers."

Then she realizes she is carrying another man's flowers. Steve smiles and regrets that she has not troubled to wear them. In order to explain this Valeria speaks: "My fiance sent me these." "Fiance?" he asks. "So yOu are engaged?" Valeria very happy, anxious to confide to someone, speaks:

Title 34 "I'm going to marry
 Charles Carpenter."

Get over the reaction on Steve's part. He glances toward the ballroom. Then Valeria, restless, remarks that she has an appointment with him. She excuses herself. Steve starts to join her, then decides not to. Valeria goes toward the ballroom, Steve looking after her tragically.

Scene 68

CLOSE SHOT AT DOOR LEADING FROM TERRACE

Louisa is waiting as Valeria enters from the terrace. She is only too glad to stop Valeria, and tells her:

Title 35 "Wonderful news, dear!"
 Charles is engaged to
 Suzanne!"

Louisa waits to see the effect on Valeria. At first Valeria betrays her hurt. Then she glances back toward the terrace where Steve is, conscious that he must have witnessed her humiliation.

Scene 69

TERRACE. CLOSE UP STEVE.

Unhappy for Valeria's sake, he turns in the opposite direction to avoid giving her the impression that he has heard.

Scene 70

HALL. MED CLOSE SHOT. VALERIA And LOUISA

Valeria conquers her feelings and manages to tell Louisa how glad she is. She starts out of shot toward Charles.

Scene 71 MAIN ROOM. MED LONG SHOT. VALERIA, CHARLES
SUZANNE. DARIUS. LOUISA. PHILIP AND GUESTS
Valeria enters in the midst of congratulations.
People step aside as she enters, smiling, as if
expecting something to happen. She goes first toward
Suzanne.

CUT TO

Scene 72 MED. CLOSE SHOT. CHARLES. VALERIA AND SUZANNE.
Valeria congratulates Suzanne, Suzanne tells her
sweetly and fervently, "I am so happy."
Wretchedly Valeria turns toward Charles. Suzanne
steps out of shot as someone takes her hand in b.g.
This leaves Valeria and Charles alone. Charles
looks at her as if pleading for understanding. But
Valeria gives him none. She congratulates him,
laughingly ignoring the sorrow in his eyes.

SLOW FADE OUT AND INTO.

Scene 72 VALERIA'S BOUDOIR. FAINT NIGHT LAMP LIGHT.
VALERIA. LATER MRS. WINSHIP
Valeria enters exhausted by fatigue and misery.
This comes indramatic contrast to the gaiety
of the previous sequence. Mrs. Winship is waiting
up for her. She rises and looks toward her ex-
pectantly. Wretchedly. Valeria lets the shawl
drop from her shoulders. Furiously she beats her
hands in the air, telling her mother, "He is
going to marry Suzanne".
Then she collapses in a little crumpled heap on
the shawl. Her mother bends down to her.

Scene 74 CLOSER SHOT.
Mrs. Winship makes Valeria lift her head. She
holds her against her shoulder. Valeria whimpers
like a tired child. Mrs. Winship wipes the tears
away. Then she tells her:

Title 36 "Never mind, dear, we'll
sell another bond and go away
somewhere for awhile."

Valeria is reassured. Her head relaxes against
her mother's shoulder and across Mrs. Winship's
face comes a look of terrible desperation.

FADE OUT AND INTO

Scene 75 BEFORE THE FIRE. CARPENTER MAIN ROOM.
MED. SHOT. DARIUS CHARLES DEBORAH
The Carpenters are evidently sitting up for a talk after
the guests have gone. There is a table where they have
been taking supper. Charles sits moodily smoking. Darius
stands, calmly sipping his port. DEBORAH, between the two
is wringing her hands nervously. Charles finally flings
at his father:

Title 37 "I didn't mean to ask her to marry me. I can't go through with it."

Scene 76 CLOSE UP CHARLES REGISTERING HIS TERRIBLE DESPAIR
CUT TO

Scene 77 CLOSE UP DEBORAH LOOKING SYMPATHETICALLY TOWARD HER BROTHER
There are tears of pity in her eyes and a puzzled expression on her face for she can see both sides of the case. Then she glances curiously toward her father.

Scene 78 CLOSE UP DARIUS
He sips his port appreciatively, testing it as if it were the only concern in his life. When he speaks:

Title 38 "But what will people say?"

Scene 79 MED LONG SHOT OF ALL THREE.
Charles jumps up violently facing his father in fury "What do I care what people say?" he demands. A tense moment between father and son. Deborah comes between them. Deborah speaks:

Title 39 "Believe me, nothing would keep me from the one I love."

Darius silences her - orders her to leave. She exits from the shot submissively.

Scene 80 MED LONG SHOT. CHARLES AND DARIUS.
Charles and Darius stand facing each other belligerently. A silence falls between them as a servant comes in carrying a tray with a note. Deborah exits. The servant hands the tray to Charles.

Scene 81 CLOSE UP SHOT CHARLES TAKES A BULGING envelope from tray. Tray disappears. Charles reads.

INSERT Charles' hands with the open envelope showing a rose - probably the central one in Suzanne's bouquet -- there is a note from Suzanne. "Good night, dear heart, I love you. Suzanne." This sweet message and the inability to hurt Suzanne have Charles beaten.

Scene 82 MEDIUM SHOT. CHARLES AND DARIUS
Charles, rubbing one hand over his fevered brow, carrying the letter and the rose in the other, goes miserably toward the fire. Darius watches him shrewdly.

Scene 82
(Cont.)

Charles tosses the letter and the flower into the flames. Then wretchedly, he sinks down on the railing before the fire or leans his head against fireplace. Darius, knowing he has won, nods his satisfaction.

FADE

Title 40 Time and man's mistaken sense of chivalry can play havoc with human destiny."

(Title background being a still photograph of St. Thomas Church, New York, the scene of many fashionable weddings.)

Scene 83

FADE INTO MED LONG SHOT. CANOPY LEADING PRESUMABLY FROM ST. THOMAS' TO CAR. DEBORAH. LOUISA. PHILIP, ETC. and extras.

A brief shot of Suzanne and Charles leaving the church after their marriage. The job is to catch the misty radiance of Suzanne, in her bridal costume, her clinging trust in Charles. The family should be represented but they are unimportant, as merely forming the background.

CUT TO

Scene 84

SUZANNE AND CHARLES. ENTER LIMOUSINE
It starts to drive away from Church.

CUT TO

Scene 85

MED CLOSE UP IN LIMOUSINE

Charles is wretched. Suzanne wonderfully happy. She holds up her hand and begs him to kiss her new wedding ring. He hesitates, then, pitying her, he complies.

FADE OUT AND INTO

Title 41 Three times a bridesmaid never a bride.

FADE INTO

Scene 86

CARPENTER MAIN MED CLOSE SHOT. DEBORAH AT PHONE
Rather forlorn, looking especially plain, Deborah sits evidently thinking of her brother's marriage toys speculatively with the receiver of the phone then impulsively, she takes down the phone book, looks up a number and calls it.

CUT TO

Scene 87

SHABBY LODGING HOUSE HALL. STEVE IN THE F.G. LOOKING OVER THE MAIL TRAY.
Awful looking landlady enters the scene in b.g. and goes to phone.

CUT TO

Scene 88

CLOSE UP OF LANDLADY ANSWERING PHONE

CUT TO

Scene 89

MED CLOSE UP STEVE
He is reading a letter

INSERT

The B.M. HARRIS PRODUCING OFFICE
113 WEST 42nd Street
New York City.

My dear Mr. O'Connell:

Regret that we cannot use your play this
season ---

Another disappointment! Steve crushes letter in his
hand and starts to go out of door.

Scene 90

FULL SHOT
Landlady calls Steve to come to phone and exits. Steve
goes toward the phone.

CUT TO

Scene 91

CLOSE UP STEVE.
Answers the phone.

CUT TO

Scene 92

CARPENTER HOUSE. DEBORAH AT PHONE
When Deborah hears Steve's voice she fairly curls
up with glee. Sitting on her feet, settling herself
for an agreeable chat, she asks him:

Title 42 "Wont you take a little
spin in the roadster today?"

CUT TO

Scene 93

CLOSE UP OF STEVE AT PHONE
He refuses, then hesitates, as Deborah is evidently
persuading him. As he listens to her his glance
falls on the crumpled letter in his hand and, as if to
cure his depression, he accepts.

CUT TO

Scene 94

MED LONG SHOT.
Deborah hangs up the receiver, gets up from her seat
dreamily. Then, instinctively jumps up and down with
joy. Then she catches herself in the act and exclaims,
"Heavens, I am acting like a fool."

FADE OUT AND INTO.

Title 42 A shining new roadster and a shining
spring day are the better fore being
shared.

Scene 95

BEAUTIFUL WOODLAND LOCATION. DEBORAH AND STEVE IN ROADSTER

They are driving toward the charming little cabin in the woods. The division into shots will depend upon the location.

When they reach the cabin Deborah gets out and motions Steve to follow her. Steve may or may not have a dog: discretion of director.

As they enter the little house in the woods,

CUT TO

Scene 96

INTERIOR WOODLAND CABIN

A gay place furnished simply but with taste and expensively painted furniture, chintz, etc. -

A little cupboard where all kinds of luxurious groceries wines, etc. are kept. Deborah explains to Steve:

Title 43

"We keep it for picnic luncheons and swimming parties."

Steve looks about him as much as to say that it is a pretty fine place to be kept for that. If he has a dog, have him jump up on the couch as if finding pleasure in its softness. Steve goes toward couch to sit down beside the dog.

CUT TO

Scene 97

CLOSE SHOT STEVE SITTING ON COUCH.

He exclaims:

Title 44

"I'm not used to such luxury."

CUT TO

Scene 98

MED CLOSE SHOT. DEBORAH AT CUPBOARD.

She gets out all sorts of expensive looking foods the sort of groceries that would come from the most expensive place; also chafing dish etc. which she puts on table. She looks up at Steve and asks merrily:

Title

"Hungry?"

Scene 99

MED SHOT. STEVE.

Nods with boyish eagerness. Deborah starts in the preparation of the meal. If you are using the dog, get all the value out of business with him: such as his eagerness sitting up to beg, cocking his head on one side in puzzlement at the steaming chafing dish and finally being allowed to sit up to the table with a napkin around his neck.

Ad lib. with the merry business of their getting the meal together, the bubbling chafing dish, the happy setting of places. Here are a man and a girl who might be happy together but who are in separate spheres. They find a

common meeting place and enjoy it to the full. Carry the scene to the point where the chafing dish begins to bubble deliciously. Then

IRIS DOWN

Scene 100

IRIS UP

The end of the meal. Deborah clearing the things away and Steve building the fire. Their acquaintanceship has progressed for they are in heated conversation about the play. Steve throwing wood into the fireplace speaks:

Title 46 "I don't know why they rejected that play, I think it is really good".

They discuss the matter briefly. Then Deborah asks timidly:

Title 47 "Would you like to read it to me?"

Steve consents eagerly.
Business of getting settled by the fireside. Then

FADE OUT AND INTO

Title 48 Starved for someone to talk to, to dream with
-----both of them.

Scene 101

MEDIUM CLOSE SHOT. STEVE AND DEBORAH

Rather dim light to get over passage of time. Steve turns over the last page of the MMS. Deborah listens, entranced. Then he speaks:

Title 49 "Your suggestions are wonderful. I wish you would help me from time to time."

Very eagerly, as if she were beseeching a favor, Deborah speaks:

Title 50 "Will you let me?"

Steve nods, Deborah's face becomes positively radiant. She tell him:

Title 51 "We could come here to work."

Steve hesitates, then he looks around, the cosy tempting cabin is too much. He consents.

FADE.

Title 52 Around the world in search
 of happiness --- in search
 of a husband.

Scene 102

NILE HOSPITAL. PAINTED PICTURE OF
TEMPLE OF LUXOR ON GLASS
VALERIE AND MRS. WINSHIP BEASLY AND EXTRAS
Tourists lolling in steamer charis on deck
of houseboat. Valerie very charming, possibly
all in white, with white flowing veil. Mrs.
Winship is dressed simply, almost shabbily, getting
over that most of the money is spent on Valerie's
clothes. A native servant passes mail. He first
approaches Mr. Beasly, a kindly looking man, not
too attractive, but evidently prosperous. The
servant is delivering mail. Beasly's portion is
a newspaper. According to the Eastern custom
the servant waits for his baksheesh. As Beasly
unwraps the paper.

CUT TO

Scene 103

CLOSE SHOT BEASLY AND SERVANT
He reads the paper as if famished. The paper is
the Topeka Times. The servant holds out the
tray suggestively. Beasly puts money on it.
Servant disappears.

CUT TO

Scene 104

MEDIUM CLOSE SHOT VALERIE AND MRS. WINSHIP
Both are looking toward Sam Beasly, studying
him. Valerie Speaks:

Title: 53 "Poor old Sam Beasly! All
 the mail he ever gets is
 The Topeka Times."

They look sympathetically toward Sam.

Scene 105

CLOSEUP SAM BEASLY
He has caught Valerie's look. He smiles at
her sympathetically and tenderly. The smile
will carry the message of his interest in her.

CUT TO

Scene 106

MEDIUM CLOSE UP VALERIA & MRS. WINSHIP
Valeria Returns Sam's smile and turns to her
mother. Mrs. Winship nods sympathetically. Then
she tells Valerie.

Title 54 "He is very rich."

Valerie makes a suggestive move with her hands
which indicates: Take him away.

Servant comes into shot with a letter. Valerie takes it. Servant waits for his tip. Valerie gives him a dark look and waves him away. She opens letter and starts to read it.

Scene 107

CLOSE UP VALERIA READING LETTER

INSERT

Letter in woman's handwriting.

IT SEEMS STRANGE THAT YOU HAVE BEEN
AWAY TWO YEARS. THE CHARLES CARPENTERS
HAVE COME HOME. THEY HAVE A LITTLE SON--

Valeria looks up suddenly, registering the shock of learning that Charles has a child. There is bitterness in her face. Then she returns to reading the letter.

INSERT

HE DOES NOT SEEM VERY HAPPY - -

Scene 108

MED CLOSE SHOT VALERIA AND MRS WINSHIP

Valeria holds the letter, looking off into space and planning things. She means to go back and see for herself if things are really finished between her and Charles. Suddenly, decisively, she turns to her mother:

Title 55 "Mother, we are going home."

Scene 109

MED SHOT. VALERIA. MRS WINSHIP LATER SAME BEASLY

Mrs. Winship, surprised, but Valeria refuses to explain. Sam enters shot. He is told that they are leaving for home. He looks in distress toward Valeria. Mrs. Winship looks knowingly toward him.

FADES OUT AND INTO

(Note: If you think there will be any question in the minds of the audience as to what they are doing on the boat we can have a sign in the b.g. Thos. Cook & Son, Nile tours.)

Title 56

And Charles Carpenter
tried to make the best
of things.

FADE INTO

Scene 110

MAIN ROOM CARPENTER HOUSE. DAYLIGHT CHARLES
SUZANNE LOUISE. DEBORAH AT TEA

Charles, bored and rather slovenly in appearance, as if he no longer took interest in himself, is slouched down in arm chair, reading a magazine.

Suzanne's prettiness has gone from her; she is now simply wholesome looking. She is pouring tea. Louise and Deborah are seated next to her. Louise keeping an eye on Charles, speaks:

Title 57 "Valeria is home from
mabroad"

Scene 111 CLOSE UP CHARLES
He starts in spite of himself at the mention of Valeria's name.

Scene 112 MED CLOSE SHOT OF LOUISE, SUZANNE AND DEBORAH.
Louise and Deborah look quickly toward Charles. Suzanne serves tea, unconscious. Finally Louise speaks:

Title 58 "The Topeka millionaire,
Sam Beasly, followed her.
Isn't that a scandal?"

Scene 113 MEDIUM SHOT SUZANNE. LOUISE AND DEBORAH
Deborah, oblivious of the others, has now turned in her chair and is watching Charles closely. Suzanne asks Louise innocently about Valeria. Louise tells her.

Title 59 "We were all afraid Charles was
going to marry Valeria."

Title

Deborah glances angrily at Louise. Suzanne puts her cup down as if stricken. Suzanne looks toward Charles.

Scene 114 CLOSE SHOT SUZANNE. WRETCHED.

Scene 115 MED LONG SHOT
Suzanne rises from the tea table, takes a few steps toward Charles. Charles is sulking over his magazine. He doesn't notice her. Suzanne hesitates and turns goes out of the room. Louise and Deborah look after her.

Scene 116 NURSERY.
Nurse bathing the baby. Enter Suzanne, wretched after the foregoing scene. She goes toward the child and dismisses the nurse, saying she will continue the bath and feeding.

Scene 117 CLOSER SHOT
Ad lib. Suzanne taking care of her baby. Thoughtful

unhappy, trying pluckily to find happiness in her child. Finally clutches her child to her tightly as if praying that she will be protected by the fact that she has this child.

FADE OUT

Charles went through weeks avoiding Valeria -- and hoping with all his heart for a meeting.

Scene 118

EXT. BEVERLY HILLS CANYON LOCATION

A smart riding party, including Charles, Suzanne, Louisa, Deborah and Steve.

Scene 119

BEVERLY HILLS CANYON

Use the location which belongs to the Beverly Hill Hotel which they use for their "breakfast rides." Chefs are preparing an elaborate luncheon for the party, hampers, buckets with wine, etc. etc. There is a stone stove in this location.

Scene 120

Party riding up on the road toward the canyon, emphasizing Charles. They stop as they see:

Scene 121

Valeria silhouetted against the sky.

Scene 122

According to the exigencies of the location, the party encounters Valeria. After the usual greetings,

CUT IN WITH

Scene 123

MED CLOSE SHOT. CHARLES AND VALERIA

They look at one another, hold it a minute, then they bow formally. Valeria wheels her horse off into another direction

Scene 124

VALERIA AND STEVE

Both on horse back, Valeria is more cordial to Steve. She reaches over and gives him her hand. She asks him:

Title 60 "What are you doing in
respectable society?"

to which Steve replies

Title 61 "Being bored."

Valeria with an amused smile bids Steve goodbye and turns her horse away from the party.

Scene 125 MED LONG SHOT VALERIA
riding away into the woods.

Scene 126 CLOSE UP STEVE.
On horseback. He looks after Valeria letting all his admiration for her show in his eyes.

CUT IN WITH

Scene 127 MED SHOT CHARLES, SUZANNE AND LOUISA
looking after Valeria. Louisa remarks maliciously:

Title 62 "That's Sam Beasley's horse she is riding. She is poverty stricken -- owes everybody in town."

Scene 128 CLOSE UP CHARLES
He looks toward Louisa. Hurt to the quick by the information about Valeria's finances. He thinks a minute, then decides to follow her. He starts his horse.

Scene 129 MED LONG SHOT CHARLES
Riding in the direction of Valeria.

Scene 130 CLOSE SHOT SUZANNE AND LOUISA
Having dismounted from her horse, she looks after Charles. Louisa also watching Charles speaks maliciously to Suzanne.

Scene 131 WOODS. MED LONG SHOT VALERIA
In the lead, Charles following her. Valeria going fairly slowly as if she were inviting Charles to come, perhaps looking a little over her shoulder to see if he is following, when Charles catches up with her.

CUT TO

Scene 132 CLOSE SHOT.
Charles begs Valeria to stop pretending, reluctantly she reins up her horse. He looks at her a moment, drinking in her beauty, and then very sadly he asks her:

Title 63 "There are no hard feelings, are there?"

Valeria looks at him as if determined to hurt him. Then draws back her head and laughs at him. Charles takes this as a slap in the face. Then angered he seizes the bridle of her horse: "Don't stall me so," adding:

Title 64 "You and I loved each
other once."

CUT BACK TO

Valeria's lips curl piteously. It may be because she is acting. She put anger at the mention of their love. Valeria gives the horse an ugly crack with her riding crop.

Scene 133

THE RUNAWAY

Valeria's horse runs away, Charles following her. Don't take too much time about it but make it wild while it lasts -- finally he snatches her, she falling from her saddle into his arms.

Scene 134

VALERIA'S HORSE RUNS DOWN THE ROAD RIDERLESS.

Scene 135

CHARLES AND VALERIA

Charles on horseback, holds Valeria in his arms. He reins his own horse up, quieting the animal, and holding Valeria tight. Finally:

Scene 136

IN BIG CLOSE UP.

Charles speaks tenderly to Valeria: "Valeria, dazed, herself overcome by his presence, asks him: "Didn't know what?" He replies:

Title 65 "I couldn't have gone on
if anything had happened
to you."

He tries to kiss her, but she beats him away with her hands, struggling to get down from his arms.

Scene 137

LONGER SHOT.

Valeria jumps down from the horse and runs up a little path. Charles, frantic, rushes after her, dragging his own horse by the bridle. Finally he catches up with her, makes her listen to him. He ties his horse or else, if more convenient, they wander toward the location where the others are. He tells her:

Title 66 "I love you still."

She looks at him and then finally breaks down, murmuring unhappily:

Title 67. "It's too late now."

Charles drops the bridle of his horse, seizes her arm. He holds her, she breaks away and asks him about Suzanne. He tells her:

Title 68 "Suzanne's the finest girl in the world, but this is different."

He catches her in his arms, kisses her passionately and exclaims:

Title 69 "This is love."

Continue scene to register title.

CUT TO

Scene 138

PICNIC LOCATION.

Suzanne is with Steve. They are being served with food. They wander away from the rest. She tells him plaintively, putting aside her plate:

Title 70 "I'm not having a very good time."

Steve sympathizes and invites her to walk.

at which Steve replies, possibly thinking of Valeria, as she is thinking of Charles. They wander off in the direction of a certain location where they hear Valeria and Charles talking together.

Scene 140

PICNIC LOCATION

Deborah, the general good scout, cooking or serving guests and looking longingly toward Steve.

CUT TO

Scene 141

STEVE AND SUZANNE

They sit down on a boulder.

CUT TO

Scene 142

PROFILE SHOT SHOWING CHARLES AND VALERIA

Showing Charles and Valeria walking toward the spot where Steve and Suzanne are waiting. When they get to the location they stop.

Scene 143

AT LOCATION

Valeria holds out her hand to Charles and pantomimes: "Goodbye Charles." The sadness of her, the shock of the word "goodbye" undermines Charles. He speaks:

Title 71 "It can't be goodbye between
 you and me -- it can't be
 too late to undo the mistake
 I made."

Scene 144

STEVE AND SUZANNE LISTENING.

Steve looks pityingly at Suzanne and makes a move for her not to listen, but Suzanne, rigid and evidently suffering, silences him with a motion.

CUT BACK TO

Scene 145

CHARLES AND VALERIA

Charles tells Valeria passionately:

Title 72 "I promise you one thing.
 I'll never go from your
 kiss to any other woman's --
 not even my wife."

Valeria thanks him.

Scene 146

STEVE AND SUZANNE

Suzanne completely overcome by the words. She looks toward Steve.

Title 73 "Take me home." ²/₄

Steve puts his arm about her to steady her.

FADE OUT AND INTO

Scene 147

CARPENTER DRAWING ROOM

Steve and Suzanne are seated. Suzanne listlessly begs Steve to tell her what to do. He considers a moment and replies:

Title 74 "What I say will probably
 shock you, but -- why
 hold a man who loves
 another woman?"

Scene 148

CLOSE UP SUZANNE

Suzanne is terribly shocked, but once frightened.

Scene 149

CLOSE UP OF STEVE

Steve goes on to say:

Title 75 "Divorce isn't respectable,
but happiness is more im-
portant than respectability."

Scene 150

CLOSE UP OF SUZANNE

Suzanne, realizing how unfairly she has been treated
demands:

Title 76 "What about my happiness?"

Scene 151

MED. CLOSE SHOT BOTH

This puts a new light on it. Steve is sympathetic.
Suzanne piteously begs him:

Title 77 "I have no one to turn to!
Please go to her and beg her
to let Charles alone."

Continue scene to register Suzanne's tragedy.
A funny little light comes into Steve's eyes.

Title 78 "It isn't good business to
plead with the Other Woman --
but I'll try."

Suzanne thanks him most pathetically.

Scene 152

MED SHOT - DEBORAH AND LOUISA AT DOOR

Coming home from the ride. They enter the
drawing room.

Scene 153

MED SHOT. ALL D

Deborah looks at Steve in bewilderment at finding
him with Suzanne. It is not convenient to make
explanations. Louisa greets Steve with such
marked coldness that he turns on his heels in
disgust. Steve simply bids them goodbye, but

Scene 154

MED CLOSE SHOT. DEBORAH AND STEVE AT DOOR.

She asks him:

Title 79 "Shall I see you at the
cabin tomorrow?"

Steve, with a resentful look in Louisa's direction
replies, "No." Deborah pleads: "Please, Steve."
Steve promises half heartedly. Steve exits.

Scene 155

DRAWING ROOM

Suzanne, to cover her emotions, pretending to read a book. Louisa, in riding habit, is pouring herself a highball or lighting a cigarette. Suzanne looks up from the book and speaks:

Title 80: "I'm reading something which makes me wonder. How do you make a man love you when he doesn't."

Scene 156

CLOSE UP SUZANNE

Very naive, very unhappy. Both Suzanne and Deborah hang on Louisa's answer. Louisa, the respectable, blows a ring or raises her highball, and replies:

Title 81 "Man are all animals."

Her suggestion "gets over" to both girls.

FADE OUT

Title 82 So Suzanne waited -- and prayed -- and planned --

Scene 157

BEDROOM NIGHT. DIM LIGHTS. CLOSE SHOT.

Suzanne at dressing table. We photograph Suzanne just as she was in the scene before the reception. Only this time pathetically enough her girlish beauty is gone. Not that she is ugly or that she looks abused; it is simply that she is "settled" and then there is the strain of her sorrow about Charles. She is studying her reflection. Her uninteresting little nightgown. Her hair, innocent of waves. She has been told that "all men are animals." As she picks up her hair brush

CUT IN WITH

Title 83 Planning to appeal to her man with arts she did not understand.

She strokes her hair listlessly a few times, then stops the brush with a little shrug. She picks up a little clock from the dressing table and shudders with the lateness. She puts it down again with desperate gestures.

FADE OUT AND INTO

Scene 158

A SIMPLE SET WITH A CERTAIN BEAUTY AND CHARM
ESPECIALLY IN LIGHT

Charles is still in riding togs. Valeria has changed into dinner gown. Glamour, beauty about her. Evidently she has served him Turkish coffee from a funny little Oriental tray which is beside them.

Valeria has her hand on Charles' arm, as if she were pleading with him. Charles speaks:

Title 84 "But -- Suzanne loves me."

A little expression of disappointment crosses Valeria's face. When Charles turns to look at her the expression disappears. She simply throws all of her charm into the balance as she puts her lips near him and murmurs "I love you, too."

Scene 159

Charles is about to kiss her lips, then he tears himself away from her.

Scene 160

MED LONG SHOT.

Charles paces the floor while Valeria studies him speculatively, sitting perhaps in a pool of lamplight, which makes her dangerously beautiful. Charles turns and exclaims desperately:

Title 85 "If only I could have another chance."

Slowly, seductively. Valeria extends her arms to him. A pause, then

Scene 161

CLOSER SHOT.

Valeria's arm extended, a desperate, almost hungry expression on her face. Charles comes into shot. He goes into her open arms. He starts to kiss Valeria, but she pushes him back. He looks at her in astonishment. It seems then as if her passion fades and her coolly calculating self governs. She tells him "no", adding:

Title 86 "Not until you make up to me for your cowardness in marrying Suzanne."

Her accusation puts a good light on what Charles thought was his bravery. He makes a little helpless gesture. Then Valeria repeats meaningfully, almost hypnotically:

Title 87 "Until you come to me and say - -
Valeria I am ready."

Charles fights off the idea. No, no, he tells her.
Then he turns and meets her eyes.

FADE OUT AND INTO

Title 88 Time passed quickly as it
does with lovers.

FADE OUT AND INTO

Scene 162

CARPENTER BEDROOM NIGHT

Suzanne is waiting up for her husband. Charles enters shame facedly, still in riding togs.

Scene 163

SUZANNE'S BEDROOM

Enter Charles, in riding togs. Suzanne is waiting for him, rigidly. This should be a very tense, dramatic scene, where a woman, without particular sex charm, fights for her man. He enters the room and is surprised to find her up. She asks him:

Title 89 "What kept you so late?"

He hesitates - he doesn't want to lie, but he wants to protect Valeria, so after a pause he replies:

Title 90 "I was with some friends at
the club."

Suzanne, with her eyes blazing, asks him:

Title 91 "Weren't you with Valeria?"

Charles looks at her sharply, then he replies:

Title 92 "I did have a few words with
her on the ride today."

Suzanne's face clears. It is good to know that her husband at least had only those few words, however dreadful they may have been. Charles occupies himself with something in the room, perhaps starts to undress. This, to avoid discussion. Suzanne sinks breathlessly on the bed. Charles, a little because it is a man's instinct to protect himself from his wife's inquiries, approaches her. She is trembling, her eyes are wet with tears. He asks her rather tenderly, "What is the matter?"

Scene 164

MED CLOSE SHOT AT BED.

Suzanne, her eyes luminous with love and longing, reaches out her hands and touches Charles' face.

It is a sad touch, a caressing one. Charles' expression softens. "What's the matter, dear" he asks her. "Nothing, Charles," she replies, and then tensely, she asks him:

Title 93 "Kiss me!"

Charles hesitates, because of his promise to Valeria, but Suzanne is so pathetic that pity overcomes him. He bends down and kisses her. She drinks in the kiss as if it were life itself, then she relaxes in his arms, as if she were going to faint. He holds her, frightened. Then her eyes open, and realization of his perfidy grows. Fury blazes slowly -- then swiftly while he is wondering what her look means, she strikes him.

Scene 165 LONGER SHOT

Charles starts in surprise. Suzanne rushes from him toward the door of the room.

Scene 166 CLOSE SHOT.

At the door. Suzanne, with her eyes blazing, desperately beside herself, speaks:

Title 94. "You can't be true to
 either of us."

Scene 167 CLOSE SHOT CHARLES.

There is an instant of surprise. Then he knows what his wife means. He is ashamed. He goes toward Suzanne. He begs her to calm herself, but she, violently hysterical, refuses to lift her face to his. She fights him when he tries to take her in his arms.

Scene 168 UPPER HALL

Impressionistic shot of an upper hall, showing a door, beyond where Darius Carpenter is seated reading by lamp light, a bookcase behind. He overhears the uproar from the other room. He rises, hesitates.

Scene 169 BEDROOM

Abjectly pleading for Suzanne's understanding, Charles speaks:

Title 95 "What is a man to do?"

And Suzanne desperately tells him:

Title 96 "Go to her. You are free."

The instant hope of freedom is given, Charles' face brightens. Then he thinks of his duty toward Suzanne and he asks her: "What about you?" She, crazed by his willingness to be rid of her, tells him:

Title 97 "I don't want you, I hate you ."

Scene 170

MEDIUM LONG SHOT.

While Suzanne in her frenzy is screaming, "I hate you, I hate you," the door opens and Darius Carpenter enters. Thus he comes upon the misery he has caused. They both pause.

Scene 171

CLOSE SHOT

Darius shocked, stricken, asks the meaning of this scene. There is an instant's pause, then Suzanne exclaims:

Title 98 "My husband loves Valeria
Winship. I have told him
to go to her."

A tense pause. Darius, horrified, looks at his son. Charles hangs his head and admits the truth. Suzanne watches him, as if expecting him to deny it. Then she sees he does not deny it, she rushes to Darius' arms for protection. As Darius clasps her, he looks over her head at his son.

Get over the sense that he realizes the fault is his. There is pain in his features as well as anger.

FADE OUT.

Title 99. Darius Carpenter sought to atone
for his presumption in trying to
play God.

Scene 171

WINSHIP HOME - AFTERNOON

Darius Carpenter is visiting Valeria. The scene belongs to Carpenter. It should get over his strength and his humiliation, his contempt for Valeria and his pity. He is asking Valeria not to intervene. Valeria owing him many grudges, delighted to torment him. This should not be paid without any undue malice on Valeria's part. She is neither good nor bad -- she is human. She speaks.

Title 100 "Why should you ask me not to interfere with Suzanne's happiness?
Did you not interfere with mine?"

Silence. Darius' face shows she knows she is right, but he makes her no sign. After a moment he turns and asks abruptly: "How much?" At first Valeria flares up, but something in Darius' stern look silences her. She hesitates. He looks at her as if hypnotizing her. Watching her, he gets his check book. He then takes out a fountain pen. She keeps an eye on him, tempted. Darius sits down with his fountain pen poised. He asks again "How much?" Valeria names an amount. Darius starts to write it out. Valeria puts her hand over her mouth as if to recall the words. She goes over to Darius and tries to prevent his writing. He looks up contemptuously and her eyes fall before his glance. Then he starts to write a check, while she looks on. And when Darius finishes writing the check, he takes it from the book and holds it out to Valeria.

Scene 172

MED CLOSE UP DARIUS AND VALERIA

Valeria strikes the check from Darius' hand. He is not ruffled, simply makes her a little formal bow.

Scene 173

FULL SHOT

The check lies on the floor. Darius turns and goes to the door and exits. Valeria watches him without a word; drawn to the check on the floor as if fascinated she finally picks it up.

FADE AND INTO

Title 101. "And another of the Carpenters
fought for their happiness which
all their money failed to buy.

FADE OUT AND INTO

Scene 174 CABIN LATE AFTERNOON, EXTERIOR OF CABIN
 Deborah dressed in simple sports clothes comes to the cabin. She finds a note stuck in the door. Disappointed, afraid of the letter -- she takes it down.

Scene 175 CLOSE UP DEBORAH
 She brings herself to open the letter. Then she reads:

INSERT Deborah, old darling, sorry I
 could not wait for you.

 My play has been accepted !!!
 I am off for New York tomorrow.

 Quickly tears come to Deborah's eyes. Desperately she crumples the letter.

Scene 176 WIDER ANGER
 Deborah unlocks cabin door and goes inside.

Scene 177 DIM LIGHT
 Deborah goes to telephone, picks it up and gives Steve's number.

Scene 178 CLOSE UP DEBORAH
 She is crying. When the telephone is answered she asks for Steve, wiping the tears away, and trying to control her voice. Then a long wait, when she seems to pray.

Scene 179 LODGING HOUSE HALL. MED CLOSE SHOT.
 Steve in dressing gown enters shot and goes to phone.

Scene 180 CABIN CLOSE TO DEBORAH
 Relief at hearing his voice. A smile and a wiping away of tears. A little gulp and she controls herself. Then she speaks:

 Title 102 "Steve, you must come to
 the cabin tonight - I - I -
 want to speak to you."

Scene 181 LODGING HOUSE
 Steve hesitates, gives some excuse and is finally pressed to consenting. He hangs up receiver and stands a minute in puzzled thought.

Scene 182 CABIN MED CLOSE SHOT DEBORAH
 Relief on her face. She is to see him again! Then she thought that after all she may not win him. She begins to weep again. Crying

as a frightened child to herself. She clasps her hand and prays "Oh let him love me, let him love me."

FADE OUT AND INTO

Title 103 Her sister Louisa -- her very respectable sister, Louisa, had said "All men are animals".

FADE OUT AND INTO

Scene 183

CABIN NIGHT.

Dim light. Deborah is discovered, winding a batik scarf around the lamp to dim the light. An incense burner stands on the table near by. On the chair is a modest box, which contains a pretty shimmering negligee -- a really pretty one this time. When Deborah has finished with the lamp she lights the incense and begins to smoke. She turns to get the negligee.

Scene 184

CLOSE SHOT

Deborah takes the pretty negligee from out of the tissue paper wrappings. She holds it up admiring it in the light. Then she listens, hearing footsteps.

CUT IN

Scene 185

EXTERIOR MOONLIGHT CLOSE SHOT

Steve's feet dashes, possibly with his dogs paws running beside them, treading the woodland paths, breaking twigs.

Scene 185 A

A joyful sound to any woman, the footsteps of the man she loves. Deborah grabs the box and exits toward the door.

Scene 186

BEDROOM OF CABIN JUST A CORNER.

Pretty little dressing table, perhaps overhung with canopy of chintz. Two candles burning. Deborah enters from other room, carrying box with negligee. She sets them down. Fluttering she starts to dress herself.

Scene 187

CLOSEUP DEBORAH IN MIRROR

She lets her waist slip down. She feels of her arms and shoulders, wondering if they are pretty. She takes the waist off, then she begins to fluff up her hair. Then she turns and listens, enthusiastically, as if hearing Steve.

Scene 188

MAIN ROOM CABIN ENTER STEVE

The room is full of smoke. He looks about him puzzled at the unusual dimness. He goes toward the incense burner.

Scene 189

CLOSE SHOT STEVE

Dumping the incense into the unlighted fire place. He looks up.

Scene 190

CLOSE SHOT DEBORAH

Standing in the door of bedroom waiting wistfully for his comment on her negligee.

Scene 191

CLOSE UP STEVE AT FIRE PLACE

He blinks in surprise and rises.

Scene 192

MED LONG SHOT BOTH

Steve looks wonderingly at Deborah. He tells her he cannot see her in that light. He starts to remove the scarf from the lamp. Deborah makes a little furtive gesture, as if to stop him, but she does not quite dare and Steve has removed the scarf and the light is playing full on Deborah. He turns and inspects her. She comes close to him. He is astonished. "Deborah", he exclaims. She waits expectantly:

Title 104 "You are almost pretty."

Scene 193

CLOSER SHOT.

Deborah thanks him -- with a smile upon her lips and her eyes very near to tears. She goes toward him extending both hands. He glances questioningly at her with outstretched hands and takes them awkwardly. Finally, falteringly she speaks:

Title 105 "Steve -- you are going away tomorrow?"

Deborah stops short, unable to trust herself to speak. She turns her head away to hide her tears. Steve goes on with careless happiness. "Yes, I am going away -- isn't it wonderful?" "Why, Deborah, what is the matter?" Deborah turns and lets him see her tears. He looks at her in amazement. Then pleading with him she speaks:

Title 106 "Kiss me, Steve. Is it so hard?"

Astonished but touched, Steve kisses her affectionately. Her arms go hungrily about him. She draws him closer to her. Steve starts to kiss her passionately. Then pushes her away saying, "I am sorry". Deborah clings to one of his hands begging

him "Don't be sorry."

Scene 194 CLOSE UP DEBORAH
Tears and smiles and love as she begs him,
"Don't be sorry."

Scene 195 MED CLOSE SHOT. BOTH
A death blow to Deborah. She looks slowly towards Steve. She sees that he is utterly wretched. His head is hanging in contrition. Then she tries to comfort him, laying her hand and patting his arm affectionately, saying "Don't be sorry Steve." Steve pets her hand gratefully. Then Deborah finds courage to ask him.

Title 107 "Is there someone else?"

Steve hesitates. Then to be honest he confesses.
"Yes." and Deborah knows the worst.

FADE OUT AND INTO

Title Valeria ever the lady of
his heart since that night
in France.

Scene 196 HALL WINSHIP APARTMENT
Valeria's maid admits Steve, and is talking with him as the scene opens. The maid has a coat thrown over her uniform and is about to take a couple of pups out for a walk. This explains why she does not escort Steve to the living room. She directs Steve toward the living room.

Scene 197 CLOSE SHOT
Steve stands at the door of the living room. If possible, get a vista of Charles and Valeria in the door beyond, in each other's arms. Steve disliking to interrupt the scene steps back.

Scene 198 LIVING ROOM. CHARLES AND VALERIA
They are in a passionate embrace. Charles tells her:

Title 108 "I am ready, dear --
we have the right."

Valeria nods. Charles glances toward the clock.

INSERT CLOSEUP OF CLOCK. The hands are at 9:30.
Charles looks away from the clock and tells Valeria

Title 108 a "In an hour."

Scene 199 Then one last intense kiss, and he turns away from her. They both go arm in arm toward the hall.

Scene 200 HALL FULL SHOT. STEVE
 Steps back into the shadows as Valeria and Charles enter. They go to the door. Charles opens it. He takes Valeria in his arms for one last kiss. Then he exits. Valeria turns toward the living room.

Scene 201 CLOSE SHOT. STEVE AND VALERIA
 They come face to face. Steve apologizes briefly. Valeria hastily motions to go into the large room.

Scene 202 LIVING ROOM
 Enter Steve and Valeria. Valeria watching him, puzzled. Then she asks him why he has come. Finally he gets the courage to tell her.

Title 108 "Don't do it - it will hurt
 Suzanne terribly."

Scene 203 CLOSE SHOT VALERIA
 She takes a cigarette from the box, she taps it saucily on her hand before lighting it. "What do I care," she asks. Then she props a cigarette in her mouth and strikes a match.

Scene 204 CLOSE UP STEVE
 Steve looking at Valeria adoringly but dumbfounded.

Scene 205 CLOSE UP VALERIA.
 She finishes lighting her cigarette, blows a triumphant whiff of smoke, then explains lightly:

Title 109 "He has told her that he does
 not love her -- that he never
 loved her."

Scene 206 MED CLOSE SHOT BOTH
 Valeria registers above title. Steve looks at her astounded. Then he shakes his head and registers "Poor Suzanne." Steve's downcast face begins to amuse Valeria. She wants to tease him. She strikes her lighted cigarette under his chin to make him raise his head and look at her. Then when she has succeeded she exclaims roughly: "Funny little soldier boy! Did you think I had forgotten you?"
 Steve is at a loss. What can this woman mean,-- on the eve of planning to run away with another man. Knocking the ashes from her cigarette with her dainty little finger, Valeria confides:

Title 110 "I don't love Charles, but I am
 tired and broke and I need some
 one to take care of me."

Scene 207 CLOSE SHOT STEVE
Steve dissolutioned.

Scene 208 CLOSE UP VALERIA
Puffing her cigarette meditatively she goes on to say:

Title 111 "I loved him once but he hurt
me. Take care whom you love
little boy!"

Scene 209 MED. SHOT VALERIA AND STEVE
Valeria cautions, Steve playfully. He shakes his head soberly. Then he comes near her and tells her. "I ought to know. I have always loved you."

This last intrigues Valeria. Steve turns to go. Valeria looks after him. When he has reached the door she calls out "Stop".

Scene 210 CLOSE SHOT AT DOOR Steve turns to go.
Valeria comes into shot. "Wait a minute" she tells him. "You interest me." He pauses to listen. She adds:

Title 112 "If you love me so much -- I'll
marry you!"

Scene 211 Valeria puts forth all of her physical appeal as she speaks this title. Steve is silent. Seeing that she has no response Valeria tells him:

Title 113 "We need not worry about money.
Darius Carpenter gave me a big
check today, so shake on it."

She offers him her hand. Steve looks at it a moment. Then he tells her "No thanks, I have just washed my hands."
Steve exits. Valeria starts after him furiously.

FADE

Scene 212

INTERIOR MAIN ROOM CARPENTER HOUSE NIGHT

This scene, largely inspirational on the part of director and artists, is the moment of Charles parting from his wife. We should strive to have it free from the banalities of such scenes, to render it without a title if possible. For instance: Charles enters and finds Suzanne playing solitary, in her hum-drum fashion. She is seated in a chair with a very high back. He comes close to her, tenderness and pain on his face.

Scene 213

CLOSER SHOT SUZANNE AND CHARLES

Charles stands back of Suzanne's chair. The audience can see both faces of the principle but the audience cannot see one another. The scene should convey the sense of solitude, which prevails, usually in family life, the impossibility of communication. Charles lays his hands on the back of the chair, then groups uncertainly as if he would like to touch Suzanne's head. Suzanne's lips quiver at the sense of his nearness; for an instant, she falters in her game. Then she looks up, gives Charles a matter-of-fact nod. When Suzanne turns her face away from Charles, then pain in her own heart is evident. In other words, it is a see-saw of emotions. Alternate tenderness and matter of factness. Charles turns away. Suzanne looks after him as if eager to call him back, but her pride forbids. She plays the wrong card. Disgusted in the game she sweeps the board.

Scene 214

CARPENTER HALL. MEDIUM LONG SHOT NIGHT

Charles stands hesitatingly at the foot of the stairs. Then he goes up.

CUT TO

Scene 215

MAIN ROOM CLOSE SHOT SUZANNE

She has risen. She stands tense, alert, sensing something wrong. She goes to an old Spanish desk and opens the drawer. In it is a little box. In the box a withered boquet of the dance, minus the rose she sent Charles with the letter -- the little boquet he did not send her! Ironically, she kisses him, she holds him to her cheek.

NOTE:

If Mr. Rosen thinks best, we can build up suspense in these scenes by having Suzanne write Charles a letter, saying, I want you to go free without disgrace and scandal. I had you for a little while (tears drop on the paper) people will say it is an accident. She can pick up an old dagger or a revolver and the suspense will be - - will Charles come to his senses in time.

- Scene 216 NURSERY FULL SHOT
Dimly lighted by night light. Charles enters slowly and goes to side of child's bed.
- Scene 217 CLOSE SHOT
Chas. looks up at child. The child has not meant very much to him. He looks at him as if he were doing so with a sense of duty, Then watching his child with an expression of tenderness -- slowly, reaches over and puts hand on his head. If possible get a big close up of Charles' hand fingering little curl on the pillow, smiling at them in amusement, then feeling saddened as if at the thought that he is touching them for the last time. Suddenly the child wakes up and sits up in bed. He nods drowsily, then he asks his father. "What are you doing here?" Steve looks apologetic. "Just thought I would drop in". He explains weakly. The child beginning to enjoy things raises up to the rail of the crib. Then he asks "Give me a drink of water". Steve pours him a drink from a carafe near by.
- Scene 218 BEAUTIFUL CLOSE UP OF CHILD GULPING WATER WHICH HE DOES NOT WANT AND SMILING ROGUISHLY IN SCENE.
- Scene 219 CLOSE UP CHARLES
Smiling back at his child, but a tear very near the smile.
- Scene 220 MED. CLOSE UP BOTH
Charles takes the water away and then tells the child to go to sleep. The child holds out his arms, demanding to be taken up.
- Scene 221 Appealing CLOSE UP OF CHILD HOLDING HIS ARMS OUT TO HIS FATHER.
- Scene 222 CLOSE UP CHARLES.
He hesitates, then capitulates and holds out his arms to his child.
- Scene 223 MED. CLOSE UP BOTH
Charles fairly snatches the child from the bed and holds him. He sits down with him. The boy lays his head on his father's shoulder, puts his arm around him and tells him.
- Title 114 "Don't go away father."

Scene 224 CLOSE SHOT BOTH BEAUTIFUL VERITOL
The little boy means for Charles not to go away until he goes to sleep, but Charles takes it for a deeper meaning. There is a significant expression on his face as he promises. He begins to rock the child to sleep awkwardly at first. The child raises his head and protests telling Charles to rock him more gently. Charles smiles tenderly and rocks him slowly.

Scene 225 CLOSE UP CLOCK IN VALERIA'S HOME
The hands point to mid-night.

QUICK FADE INTO

Scene 226 MED. CLOSE SHOT
Valeria is dressed for traveling, bags, etc. around, stares furiously at the clock.

QUICK FADE INTO

Scene 227 SCENE NURSERY CHARLES AND CHILD
The child has fallen asleep. Charles puts him tenderly into bed.

FADE IN OUT AND INTO

Scene 228 MAIN ROOM
Susanne waiting. If we decide to use the suicide business, she should just then be writing the letter; otherwise the time lapses too long. Play the scene up to the time where she seals the letter and picks up the dagger, then

CUT TO

Scene 229 HALL MEDIUM LONG SHOT.
Charles comes down from Nursery and stops at the turn, walking slowly, tragically.

Scene 230 CLOSE SHOT CHARLES AT TELEPHONE
He gives Valeria's number.

CUT TO

Scene 231 VALERIA'S APARTMENT. CLOSE SHOT VALERIA
She answers the phone

CUT TO

Scene 231A CLOSE UP CHARLES
He tells her simply.

Title 115 "I am not coming."

He listens, registering that she is protesting. His face is sad, for he does not want to let Valeria go. Then deliberately showing that he must claim one passion to let the other leave, he hangs up the receiver. He exits toward the main room.

Scene 232

LONG SHOT

Charles enters from the hall. Shoot toward him with Susanne's back to the camera (unless we use the suicide business, then we give her separate shot.) Duse used a wonderful part of business in one of her plays. A man held out his arms to her. She hesitated before going to them, then in going she stumbled and he had to catch her. This would work out wonderfully here.

Scene 233

CLOSE SHOT CHARLES AND SUZANNE

He holds her protectingly. Perhaps he is not quite happy, but at least is convinced of having done the right thing and is at peace.

FADE OUT

The End.

The following scenes will be moved up and the picture will close on Charles and Susanne.

Scene 234

WINSHIP HALL

Valeria still dressed in traveling things admits Sam Beasley. He looks at her as if surprised at her appearance, then explains his call.

Title 116 "I was passing and saw a light.
Is anything wrong?"

Valeria shakes her head, but too vehemently. Sam knows that she is in trouble. He asks her suddenly:

Title 117 "Will you marry me Valeria?"

Valeria looks at him. He is so kind and she is so tired. She nods.

Title 118 "Yes". Shut the door, it is cold."

Sam obeys her, with alacrity, getting over that he is at her service. Then he takes her in his arms.

Scene 235.

CLOSER SHOT CLOSE UP BOTH

Sam warms Valeria by holding her close to him. In his clumsy way he seems to know that it is the chill of the heart she is feeling. She relaxes against him. Her eyes will tell the story. She is tired and lonely and here is rest.

FADE OUT AND INTO

Title 119

"The rich Carpenters!
the poor Carpenters!"

Scene 236

LONG SHOT CARPENTER MAIN ROOM DAY LIGHT

Deborah and Darius together, lost in the immensity of big room.

QUICK FADE.

Scene 237

Darius has been listening to Deborah's tale of woe. She is huddled abjectly in the chair. She is more becomingly dressed this time than ever before. Possibly wearing a simple dark gown. Darius too is beaten. He tells Deborah:

Title 120

"If you love that young
~~reported~~ - go and get him."

This is amazing generosity from Darius but it comes too late. Deborah gives him a little hurt look, then tells him "I tried that". Adding wretchedly:

Title 121

"He does not want me".

She looks wretched and her father sympathizes with her.

CUT TO

Scene 238

HALL MED. SHOT.

Butler has admitted Steve and directs him to library.

Scene 239

LIBRARY MED. CLOSE SHOT

Steve stands at threshold, hesitate.

CUT TO

Scene 240

MED. CLOSE SHOT. DEBORAH AND DARIUS.

Catch the emotion of the sight of Steve. Darius exclaims "Oh, here is our young friend".

GOES OUT OF SHOT.

Scene 241

MED. LONG SHOT

Darius goes to Steve and shakes hands with him cordially. Deborah arises and looks on from a little distance. Of course Steve is amazed but treated decently in the Carpenter household. Darius tells him he will leave them alone together and exits. Deborah comes nearer Steve.

Scene 242

MED. CLOSE SHOT. DEBORAH AND STEVE

Steve tells her:

Title 122 "I've come to say good bye."

Deborah looks up with an expression of the most intense yearning. Steve stops still, then asks her: "Deborah, do you mean it -- that look on your face?"

She nods smiling through her tears. Steve bends down, falls on his knees beside her and lays his head in her lap. He tells her he loves her -- that he has been a fool. "He takes her in his arms. At first Deborah lets herself believe in her happiness. Then a sorrow crosses her features as she complains:

"But I'm so plain."

Steve smiles at her. He takes her hand and leads her, wondering, to the mirror.

SCENE AT MIRROR

Arranged so that the sun falls on Deborah's hair, making it beautiful, Steve shows her image in the mirror, then whispers a word to make her smile. Thus her mouth is made beautiful. Then he tells her that he loves her. Her eyes begin to shine. Then looking toward her recreated image, he asks her:

Title 123 "Who is that pretty girl?"

Deborah understands, puts her arms around Steve's neck.

Scene 243

TERRACE MORNING LIGHT. CHARLES.

He is having a breakfast and reading the morning paper.

INSERT

PAPER.

Headlines: "Topeka Man Marries Miss Valeria Winship". At first Steve is amazed and a little hurt. Then he begins to laugh. He exclaims "So this is love". He looks out toward the lawn.

Scene 244 MED. LONG SHOT. MORNING LIGHT
Susanne and baby playing together

CUT TO

Scene 245 TERRACE MED. SHOT. STEVE.
He flings down the newspaper and vaults over the
railing of the terrace.

Scene 246 VERY LONG SHOT.
Steve going to his wife and child, running.

FADE

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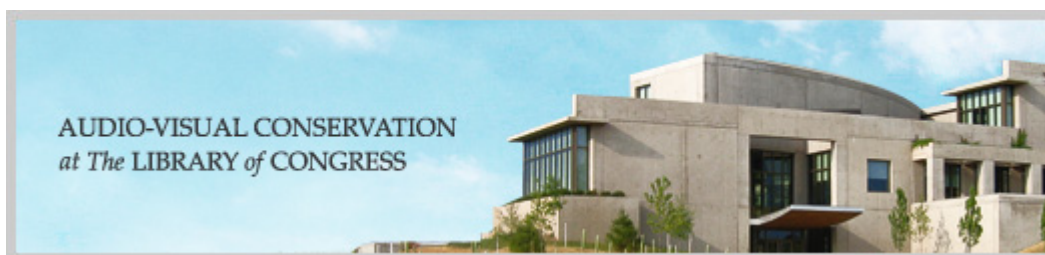
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